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PLAYS

For Schools and Little Theatres

By

HARVEY A. WHETSTONE, JR.



CHAPEL HILL

MCMLV

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PLAYS  
For Schools and Little Theatres

*A Revised Descriptive List*

By

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NORTH CAROLINA LITERATURE SERIES

in Library Extension Publications

- 1949 *John Charles McNeill, North Carolina Poet, 1874-1907, a Biographical Sketch*, by Agatha Boyd Adams.
- 1950 *Thomas Wolfe: Carolina Student, a Brief Biography*, by Agatha Boyd Adams.
- 1951 *Paul Green of Chapel Hill*, by Agatha Boyd Adams, edited by Richard Walser.
- 1952 *Inglis Fletcher of Bandon Plantation*, by Richard Walser.
- 1952 *North Carolina Authors: a Selective Handbook*
- 1953 *North Carolina Writers, Revised Edition* [a study outline], by Walter Spearman.
- 1954 *Frederick H. Koch: Pioneer Playmaker*, by Samuel Selden and Mary Tom Sphangos.
- 1955 *Bernice Kelly Harris: Storyteller of Eastern Carolina*, by Richard Walser.

## PLAY-ACTING

By FREDERICK H. KOCH

¶ ONE DAY on the sidewalks of New York I came upon three small boys marching in strange formation. I stopped to watch them. "What are you boys doing?" I queried.

"We're *playing!*" from the first boy.

"What are you playing?"

"Choo-choo engine, of course."

Sure enough there they were chugging down the sidewalk like a regular engine, emitting a staccato choo-choo, choo-choo, each following closely on the heels of the other.

"Well, what are you?" I asked the first boy of the little human chain.

"T's de ingine."

And the second boy, "T's de coal car."

And the last one, a tiny sooty-faced lad not more than three years old, "T's de *smoke!*"

Down the street they went chugging away—choo-choo, choo-choo, choo-choo.

The impulse to play-act is born in every child and every child creates a stage in his own imagination whereon he may play his little scene, as if his whole vocation were endless imitation.

For the dramatic is the most vital of all the arts. Its medium, the actor, is the human being himself, and the theatre presents the life of man in action.

It is now twenty years since we initiated the Bureau of Community Drama at the University of North Carolina with a view to assisting school and community groups in the selection and production of plays. In that time we have witnessed a remarkable renaissance toward a new theatre—a theatre which the people have created for themselves. And we have seen evidences on every side of this popular theatre which are heartening indeed. Not only the leading universities and colleges but also the schools everywhere, throughout the length and breadth of our American states, are coming more and more to realize the importance of cherishing the dramatic impulse.

Until recent years the educative values of the play have been vaguely comprehended and all but completely neglected. Our approach has been almost entirely an intellectual one. Shakespeare has been lost to the theatre of life for which he wrote. Last winter on tour with The Carolina Playmakers we were discussing the choice of a play for our annual Forest Theatre production. Shakespeare was mentioned and one of the boys ventured, "Let's do *Julius Caesar!*"

"Heck, no," from another, "not *that*—I had that in high school."

Perhaps we have forgotten in our teaching that Shakespeare was an actor and producer first of all, that he wrote his plays for the stages of his Globe and Blackfriars Theatres, that his works were not published in a volume until seven years after his death. And that perhaps he died blissfully ignorant of the fact that he had created an enduring literature. I fear we have forgotten the real Shakespeare who wrote for the house of life. That he wrote his plays to be acted, and that the sound of his lines is the soul of his poetry.

We are coming at last to realize that the play instinct, rightly directed, may become a powerful instrument for training the emotions and for moulding character. Long ago a great teacher, Frederick Froebel, held play to be "the purest and most spiritual activity of mankind and the source of all that is good."

Toward such a millennium we are striving.

*Notes written by the former director of the Carolina Playmakers in 1937*



## HOW TO USE THIS PLAY LIST

### ROYALTIES

THE ROYALTY quoted on any play in this list is the maximum one per single performance where admission is charged. Often by writing to publishers or agents and stating details of production (number of performances planned, price of admission, number of seats in theatre, etc.) one may obtain special royalty rates.

### NONROYALTY PLAYS

THERE are some excellent plays listed as royalty free. In many cases these are fine plays falling into three categories: (1) Plays of historical and literary value, such as the Greek plays, Shakespearean plays, Restoration plays, etc. (2) Plays on which the royalty-paying time has run out, such as the plays of Ibsen, Oscar Wilde, Boucicault; and old melodramas such as "The Drunkard," etc. (3) Good plays expressly written for inexperienced and beginning groups in which the only restriction or "cost" is the purchase of a certain number of copies of the play. A letter of inquiry to the agent or publishers of a play being considered for production will elicit a friendly response concerning royalties or production rights. One may examine also the list of anthologies for royalty-free plays.

### CAROLINA FOLK PLAYS

THIS LIST includes a number of *Carolina Folk-Plays* written in the playwriting courses at the University of North Carolina. The book is published by Samuel French.

This volume offers a wide range—from the Great Smoky Mountains on the western border of the Carolina country to the treacherous shoals of Hatteras. Here are plays of heroic highland people, strange tales of folk superstition, the struggling lives of work-worn tenant farmers, romances of plantation days, class conflict in mill villages—a colorful variety of folk comedy and tragedy, imagination and beauty. Most of the plays have simple settings and they are not difficult to produce.

A nominal royalty fee of \$5.00 for a production of any of these plays is payable to Samuel French, as agent for The Carolina Playmakers, and goes to the author in every case.

The book is illustrated with photographs of the original productions of the plays in Chapel Hill and with interesting scenes of The Playmakers in their workshop and on tour.

*American Folk-Plays*, *International Folk-Plays*, and *Carolina Folk Comedies* are additional volumes in this series which are included in the ANTHOLOGY section at the end of this listing.

### Further Information

To compile a list of all the plays suitable for production by schools and other theatre organizations would be an unending task. The two criteria for the plays included in this pamphlet are stageworthiness

and aptness for various active groups. Some non-royalty and low-royalty plays are listed. However, the belief that the classics rather than transient modern scripts should be chosen by groups unable to afford royalties has influenced this listing. A strong script and artistic perception easily compensate for an economical production.

This pamphlet should be considered as an introductory reference to the job of play selection. In it are many sound scripts all of which are readily available to the director. Learning about playwrights, publishers, other listings and literature in general is a never-ending responsibility of the director. This pamphlet aims at simplification and at aiding the director to develop his or her knowledge of the resources. It is not definitive. The selection includes plays released for amateur and semi-professional groups up to 1955.

Abbreviations at the beginning of each play synopsis include: Int.-interior setting; Ext.-exterior setting; m.-male roles; f.-female roles; cost.-costume play. Plays are listed alphabetically by title and divided into full length and one-act shows.

### The Extension Library

Most of the plays listed are available for reading by the director through the Extension Library of the University of North Carolina. These plays are loaned for a period of four weeks including mailing time. The nominal service fee and mailing expenses are paid by the borrower.

The Extension Library will fill general as well as specific requests. Orders for "type plays" will be filled. The director may request plays that are religious or for a specific holiday, plays for assembly programs, plays with all male or all female casts, grammar school plays, high school plays, serious, melodramatic, or comic plays, minstrel shows, pageants, or puppet shows.

Mail requests to

Library Extension Department,  
Library of the University of North Carolina,  
Chapel Hill, North Carolina.

### A C K N O W L E D G M E N T S

I WISH to thank the play publishers all of whom were most helpful in giving requested information and in making available books and collections of plays for examination for this Play List.

I am particularly grateful to Samuel Selden and John W. Parker of the University of North Carolina Drama Extension Department for their invaluable aid and advice in the compiling of this material.

H.A.W.

## FULL LENGTH PLAYS

**AARON SLICK FROM PUNKIN CRICK—Beale Cormack**

3 m., 4 f., 2 int. This play is especially fine for amateur groups. A rural comedy in which the old farmer gets the best of the city slickers. (Samuel French)

**ABE LINCOLN IN ILLINOIS—Robert Sherwood**

25 m., 7 f., 7 int., 3 ext., cost. 1830-60. A series of scenes covers Lincoln's life from early manhood up to the time of his election as President. (Dramatists Play Service, Royalty \$25.00.)

**ABIE'S IRISH ROSE—Anne Nichols**

6 m., 3 f. A Jewish boy marries an Irish girl and brings her home to meet his father, introducing her as Rosie Murphyski. The deception is revealed when the girl's father arrives. A comic feud then begins between the two fathers. (Samuel French, Royalty \$25.00)

**ACCENT ON YOUTH—Samson Raphaelson**

6 m., 3 f., int. A sophisticated and witty play concerning a middle-aged playwright who falls in love with a young girl and then feels it his duty to step aside for a younger man. (Samuel French, Royalty \$35.00)

**ADAM AND EVA—Guy Bolton and George Middleton**

6 m., 4 f., int., ext. A wealthy business man leaves for South America, placing his young business manager in charge of his selfish, spendthrift family. The reforming efforts of this young man make a clever comedy. (Samuel French, Royalty \$25.00)

**THE ADDING MACHINE—Elmer L. Rice**

14 m., 9 f., 5 int., 2 ext. The life, death and reincarnation of a repressed bookkeeper. A powerful impressionistic play. Advanced group. (Samuel French, Royalty \$50.00)

**THE ADMIRABLE CRICHTON—James Barrie**

13 m., 12 f., ext., 2 int., period or modern cost. An aristocratic English family is cast on a desert island. They revert to Nature, and their former butler becomes the lord and master. Returning to civilization the situation is reversed. (Samuel French, Royalty \$35.00)

**AFFAIRS OF STATE—Louis Verneuil**

4 m., 2 f., int. The heroine, a shy and mousy school teacher blossoms into quite a charming person after marrying a wealthy senator. The senator who had married her to cover up a scandal eventually falls in love with her and benefits from her shrewd political evaluations. (Samuel French, Royalty \$50.00)

**AFRAID OF THE DARK—James Reach**

6 m., 7 f., int. Young honeymooners become involved in a spy plot at a lonely, isolated country estate. (Samuel French, Royalty \$10.00)

**AH, WILDERNESS—Eugene O'Neill**

9 m., 6 f., 3 int., 1 ext., cost. about 1900. A sentimental and nostalgic comedy of youth in New England thirty years ago. A difficult play, but highly recommended for advanced groups. (Samuel French, Royalty \$50.00)

**ALICE SIT-BY-THE-FIRE—James Barrie**

3 m., 6 f., 2 int., modern or 1905 cost. A delightful humorous comedy, best suited to older players. Requires delicacy in the characterizations. (Samuel French, Royalty \$35.00)

**ALIEN CORN—Sidney Coe Howard**

11 m., 3 f., int. The talented daughter of a German musician finds her musical career hampered by her surroundings in a small college town. A tragic love affair almost ruins her hopes of a career. (Samuel French, Royalty \$25.00)



**ALISON'S HOUSE—Susan Glaspell**

5 m., 6 f., 2 int. The house of a poet is about to be sold. The play tells of the memories that fill the house. A truly fine play that calls for skillful acting and direction. (Samuel French, Royalty \$25.00)

**ALL GUMMED UP—Joseph Spalding**

5 m., 5 f., int. The Hemming family, owners of a candy factory, accidentally discover a formula for rubber while trying to perfect antiseptic chewing gum. (Samuel French, Royalty \$10.00)

**ALL MY SONS—Arthur Miller**

6 m., 4 f., ext. A machine shop is accused of turning out defective parts which cause the death of many men. One of the partners is sent to prison, the other goes free and becomes quite wealthy. The rest of the story deals with the reaction of the children of the two men to this catastrophe. (Dramatists Play Service, Royalty \$35.00)

**ALL ROADS LEAD TO HOLLYWOOD—James Reach**

4 m., 10 f., int. This play deals with the lives of a group of girls living in a Hollywood boarding house. (Samuel French, Royalty \$10.00)

**ALL THE LIVING—Hardie Albright**

20 m., 14 f., 3 int. A young doctor discovers a cure for the mentally ill. He proves his wisdom but loses the woman he loves. (Samuel French, Royalty \$25.00)

**AMERICAN DREAM—George O'Neil**

18 m., 12 f. (doubling), 3 int., cost. Amer. 1650, 1849, 1930. The story of man searching for the realization of his simple dream in the turmoil and confusion of modern living. (Samuel French, Royalty \$25.00)

**THE AMERICAN WAY—George S. Kaufman and Moss Hart**

27 m., 17 f., 10 children, 4 int., 13 ext. The big production for your year. This patriotic drama shows the story of an immigrant and his family. (Dramatists Play Service, Royalty \$25.00)

**AMPHITRYON 38—S. N. Behrman from Jean Giraudoux**

6 m., 5 f., int., 3 ext., cost. Greek. The play concerns the legend of Jupiter's love for a mortal girl. In the disguise of her husband he descends to earth and woos her. However, he meets with stubborn and comical resistance. (Dramatists Play Service, Royalty \$25.00)

**AND CAME THE SPRING—Marijane and Joseph Hayes**

9 m., 8 f., int. This is a delightful high school play. It is first love and adolescent shinnanigans rolled into a popular play that is one step above the usual triteness of this type of plot. (Samuel French, Royalty \$25.00)

**AND LET WHO WILL BE CLEVER—Alden Nash**

5 m., 7 f., int. A mother's plan to marry her daughter off to a millionaire bachelor goes astray when an orphaned country cousin appears on the scene and does some planning of her own. (Samuel French, Royalty \$10.00)

**AND NEVER BEEN KISSED—Aurand Harris**

5 m., 7 f., int., cost. 1928. A comedy of teen-agers for teen-agers. (Samuel French, Royalty \$25.00)

**ANDROCLES AND THE LION—Bernard Shaw**

16 m., 2 f., int., 2 ext., cost. Roman. An extremely clever satire on persecutions. A Christian named Androcles removes a thorn from the foot of a lion. When Androcles is thrown in the arena of Rome the lion is there to save his life by scaring the dignity out of the emperor. (Bakers Plays, Royalty \$25.00)

**ANDY HARDY—Aurania Rouverol**

9 m., 9 f., int. Everyone is already friends with the Hardys. Play

includes Andy and Polly Benedict, Judge and Mrs. Hardy and Marion. It is thoroughly amusing. (Samuel French, Royalty \$25.00)

**ANGEL STREET—Patrick Hamilton.**

3 m., 2 f., int., cost. 1800. A husband under the guise of kindness is slowly driving his wife insane. A Scotland Yard detective meanwhile seeks to prove the husband guilty of an old murder and enlists the wife's aid. Do you remember this as *Gaslight*? (Samuel French, Royalty \$50.00)

**ANNA CHRISTIE—Eugene O'Neill**

8 m., 2 f., 2 int., 1 ext. A drama of the rehabilitation of a young girl under the influence of the sea which her father hates. Highly recommended for advanced groups. (Dramatists Play Service, Royalty \$35.00)

**ANNE OF THE THOUSAND DAYS—Maxwell Anderson**

11 m., 5 f., unit set., cost. 1550. A dramatic presentation in serious form of the historical story of Henry VIII and Anne Boleyn. (Dramatists Play Service, Royalty \$50-\$25.00)

**ANNOUNCING ANTONIA—Olive Price**

12 f., int. The transformation of Mary Elizabeth, an awkward, rural girl, into a duplicate of the Antonia portrait sets into motion a plot of love intrigue. The play leaves one with warmth. (Samuel French, Royalty \$10.00)

**ANOTHER PART OF THE FOREST—Lillian Hellman**

8 m., 5 f., int., cost. 1880. Marcus Hubbard, a rich man whose fortune is ill-gained, bullies his wife, son, and daughter. The deposing of this tyrant is the story of the play. (Dramatists Play Service, Royalty \$50-\$25.00)

**ANTIGONE—Jean Anouilh**

8 m., 4 f., int., cost. modern dress. A modern adaptation of the Greek play written in Vichy France as a witty, intellectual attack against the totalitarian principles of the German occupation forces. (Samuel French, Royalty \$25.00)

**ANYTHING MIGHT HAPPEN—Charles George**

6 m., 6 f., int. Through a series of mix-ups and mishaps, a young man finds himself without a job and almost loses his fiancée when a strange woman appears claiming to be his wife. (Samuel French, Nonroyalty)

**ARCHIE ANDREWS—Carl Jampel**

7 m., 7 f., int. The comic-book teen-ager has another confusing adventure with his friend Jughead. Mr. and Mrs. Andrews try to celebrate their twentieth wedding anniversary. (Samuel French, Royalty \$25.00)

**ARMS AND THE MAN—G. Bernard Shaw**

4 m., 3 f., 2 int., 1 ext., cost. 1900. A fleeing Servian officer, Captain Bluntschi, is given shelter by Raina Petchoff, the Bulgarian fiancée of Sergius. At the end of the war, Bluntschi returns to take Raina from Sergius. The musical version of this play is *The Chocolate Soldier*.

**ARSENIC AND OLD LACE—Joseph Kesselring**

11 m., 3 f., int. The best satire on the melodramatic form to be presented on Broadway during the last ten years. The plot concerns two elderly women's unusual manner of entertaining gentleman callers. (Dramatists Play Service, Royalty \$35-\$25.00)

**AS HUSBANDS GO—Rachel Crothers**

7 m., 5 f., 3 int. Sophisticated comedy of manners. A middle-western woman, infatuated with a young Englishman in Paris, invites him to visit her in the States. As a result American men are contrasted favourably with Europeans. (Samuel French, Royalty \$50.00)

**ASK FOR ME TOMORROW—Joseph Hayes**

7 f., int. A young girl learns the truth about her domineering mother and, with the help of two school friends, finds new freedom. (Samuel French, Royalty \$25.00)

**ASK ME NO QUESTIONS—Lee Edwards**

2 m., 6 f., int. A young mystery novelist and his fiancée become involved in a number of murders which have been committed in his home during his absence. A humorously exciting mystery. (Samuel French, Royalty \$25.00)

**AT WAR WITH THE ARMY—James B. Allardice**

13 m., 3 f. The Broadway success which reveals satirically the exaggerated problems at a southern army post. All cast members are important and share in heightening the comic atmosphere. (Samuel French, Royalty \$25.00)

**THE AUTUMN GARDEN—Lillian Hellman**

5 m., 7 f., 5 int. A gathering of people is analyzed to discern the various meanings middle age may have for individuals. The general tone is one of seriousness and frustration. (Dramatists Play Service, Royalty \$50-\$25.00)

**BACHELOR BORN—Ian Hay**

11 m., 6 f., int. Three young ladies and their aunt descend on a boys' school and proceed to turn things upside down. Well suited for all groups. (Samuel French, Royalty \$15.00)

**THE BAD MAN—Porter Emerson Brown**

13 m., 3 f., int. A colorful and romantic drama of the Mexican border country. (Samuel French, Royalty \$25.00)

**BAREFOOT IN ATHENS—Maxwell Anderson**

16 m., 2 f., 2 int., 2 ext. A poetic account of the last days of Socrates. For advanced groups. (Dramatists Play Service, Royalty \$50.00)

**THE BARRETT'S OF WIMPOLE STREET**

12 m., 5 f., int. The love story of Robert and Elizabeth Browning that has found a warm spot in the hearts of many thousands of play goers. Demands a great deal of skill to keep it from becoming maudlin. (Dramatists Play Service, Royalty \$50.00)

**BELINDA—A. A. Milne**

3 m., 3 f., int., ext. Belinda has been deserted by her husband for nineteen years. When he returns without his beard, she does not recognize him and falls in love once more. A delightful little comedy. (Samuel French, Royalty \$50.00)

**BELL, BOOK AND CANDLE—John van Druten**

3 m., 2 f., int. The delightful machinations of a modern witch and her male counterpart. (Dramatists Play Service, Royalty \$50.00)

**BELL FOR ADANO—Paul Osborn**

22 m., 5 f., extras, int. An American army officer, as the result of his attempts to get a bell for a small Italian town, finds himself in trouble with his superiors. (Dramatists Play Service, Royalty \$35.00)

**BELVEDERE—Gwen Davenport**

5 m., 4 f., 2 children, int. An elderly gentleman undertakes the task of caring for two active children in return for board and room. (Samuel French, Royalty \$25.00)

**BERKELEY SQUARE—John L. Balderston**

7 m., 8 f., 2 int., cost. 1784 and modern. A young American inherits a house of the eighteenth century and manages to go back in time by exchanging places with an ancestor who bears the same name. Many complications arise as a result of this tampering with the past. (Samuel French, Royalty \$25.00)



**BERNARDINE—Mary Chase**

3 m., 6 f., stylized unit set. The story of a group of sham hoodlums or adolescents who have as their ideal woman an imaginary one called Bernardine. (Dramatists Play Service, Royalty \$50.00)

**BLITHE SPIRIT—Noel Coward**

2 m., 5 f., int. A successful author invites an eccentric lady medium to his house. To his dismay she summons back the spirit of his dead first wife. (Samuel French, Royalty \$50.00)

**BLOOD WEDDING—Frederico Garcia Lorca**

9 m., 9 f., extras, 5 int., 2 ext. Translated from the Spanish by James Luján and Richard O'Connell. A family feud is renewed when a young bride runs away with her married lover whose family has fought with that of her groom for years. The groom goes in pursuit and both young men are killed. Great and beautiful poetic expression. For advanced groups only. (Samuel French, Royalty \$35.00)

**BORN YESTERDAY—Garson Kanin**

12 m., 4 f., int. A beautiful and dumb ex-chorus girl with an honest and natural streak in her helps a young reporter ruin the crooked schemes of an ambitious and dishonest would-be politician. (Dramatists Play Service, Royalty \$50.00)

**BROTHER RAT—John Mantes**

14 m., 5 f., int., ext. A hilarious picture of life in a military academy. For more advanced casts this is a very funny show. (Dramatists Play Service, Royalty \$25.00)

**THE BROWNING VERSION—Terrence Rattigan**

5 m., 2 f., int. A show of kindness from a student deeply affects a discharged professor who is able to face reality with more awareness than the audience. A tenuous play. (Samuel French, Royalty \$20.00)

**CANDIDA—George Bernard Shaw**

4 m., 2 f., int. Candida, the wife of a clergyman, is romantically wooed by a young poet, Marchbanks. She decides to stay with her husband because, although he seems strong and willful, she knows he is weak and needs her. (Samuel French, Royalty \$50.00)

**CAUGHT WET—Rachel Crothers**

7 m., 3 f., int. Bored guests at a house party plan a fake robbery to liven things up. However, the robbery suddenly becomes no fake at all. A funny play for all groups. (Samuel French, Royalty \$25.00)

**CHARLEY'S AUNT—Thomas Brandon**

7 m., 5 f., 2 int., 1892 cost. This play, with an English background revolves around the love affairs of a group of students, and a visit from "Charley's Aunt", from Brazil, "Where the nuts come from." She is extremely wealthy. When her visit is deferred for a few days, one of the students is persuaded to impersonate her. The ensuing complications are hilarious. One of the most popular plays ever written. (Samuel French, Royalty \$25.00)

**CHICKEN EVERY SUNDAY—Julius and Phillip Epstein**

12 m., 9 f., int. The amusing life at the Blachman's boarding house. Recommended for all groups. (Samuel French, Royalty \$50.00)

**CLARENCE—Booth Tarkington**

5 m., 5 f., 2 int. A veteran returns to civilian life and finds a job as general handy man with a wealthy family. He soon becomes friend, philosopher and guide to the family which can only be described as a slightly distracted group. Fine for highschool and college groups. (Samuel French, Royalty \$25.00)

**CLAUDIA—Rose Franken**

5 m., 3 f., int. A young married woman's attachment to her

mother hinders her establishing a happy marriage. The play follows her growth into maturity. (Samuel French, Royalty \$50.00)

**COCK ROBIN—Elmer Rice and Philip Barry**

8 m., 4 f., 2 int. An unusual mystery play concerning a murder committed on a stage during a performance of a play by an amateur group (Samuel French, Royalty \$50.00)

**THE COCKTAIL PARTY—T. S. Eliot**

5 m., 4 f., 2 int. This is the type of play that each individual will interpret differently. The story centers around a group of people at a cocktail party. Present, is a mysterious stranger who eventually turns their minds upon themselves to search out the truth. Advanced groups only. (Samuel French, Royalty \$50.00)

**THE CONSTANT WIFE—Somerset Maugham**

4 m., 5 f., int. A brilliant comedy of manners calling for expert playing. For advanced groups only. (Samuel French, Royalty \$50.00)

**THE CORN IS GREEN—Emlyn Williams**

10 m., 5 f., extras, int. An English spinster starts a school for boys in a small Welsh mining village. One promising lad is encouraged by Miss Moffat and she prepares the boy for a scholarship to Oxford. He rebels temporarily but finally comes to his senses and wins the scholarship. (Dramatists Play Service, Royalty \$35.00)

**THE COUNTRY GIRL—Clifford Odets**

6 m., 2 f., 5 int. A psychological drama of a man's escape from responsibility. For only the most mature and advanced groups. (Dramatists Play Service, Royalty \$50.00)

**CRADLE SONG—G. Martinez-Sierra**

4 m., 10 f., 2 int., cost. nun's uniforms. An infant is brought into a convent and works a wondrous change on the nuns. Good for all groups. (Samuel French, Royalty \$50.00)

**CRAIG'S WIFE—George Kelly**

5 m., 6 f., int. The selfish Mrs. Craig in one evening destroys the affection of her husband, friends and relatives for her. Her husband is forced to leave home. A satirical drama on human relations. (Samuel French, Royalty \$25.00)

**THE CRUCIBLE—Arthur Miller**

10 m., 10 f., unit set. The effect of hysteria and fear on a puritan community and the various persons in it. Good characterization even in minor roles. (Dramatists Play Service, Royalty \$50.00)

**THE CURIOUS SAVAGE—John Patrick**

5 m., 6 f., int. A wealthy widow is committed to a sanatorium by her step-children when she decides to use her money for charitable causes. She leads them a merry chase however and eventually realizes her dream of helping others. (Dramatists Play Service, Royalty \$50.00)

**DIAL M FOR MURDER—Frederick Knott**

5 m., 1 f., int. A husband plans the murder of his wife only to be caught in his own web. An exciting and unusually good mystery play. (Dramatists Play Service, Royalty \$50.00)

**DOUBLE DOOR—Elizabeth McFadden**

7 m., 5 f., int. The battle for power that goes on in an old New York family and ends on the verge of murder. A compelling thriller. (Samuel French, Royalty \$25.00)

**THE DOVER ROAD—A. A. Milne**

6 m., 4 f., int. Two eloping couples are aided in their problems by the philosophical owner of the "inn" where they stop overnight. They change their minds about their elopements. For college groups particularly. (Samuel French, Royalty \$15.00)

**DULCY—George Kaufman and Marc Connelly**

8 m., 3 f., int. A comedy of mishaps in the life of a well meaning



but blunder-making wife who solves her mistakes by creating more. (Samuel French, Royalty \$25.00)

**ELIZABETH THE QUEEN—Maxwell Anderson**

16 m., 7 f., extras, 4 int., 1 ext., Elizabethan cost. In this drama we see the love of Elizabeth I and Essex for one another and their quest for power which destroys their love. (Samuel French, Royalty \$25.00)

**THE ENCHANTED—Jean Giraudoux—adapted by Maurice Valency**

9 m., 11 f., int., ext. A young girl in a provincial town in France escapes to a dream world of sprites and other make believe. The townspeople tolerate her obsession but not so the government inspector who regards her as a danger to the State. He seeks to bring the law down upon her but is defeated when she falls in love and discovers the joys of the normal world and gives up her old one. (Samuel French, Royalty \$50.00)

**THE ENCHANTED COTTAGE—Arthur W. Pinero**

5 m., 4 f., int., ext. A war cripple and a homely girl are married, and living together, believe that he is becoming strong and she beautiful. Love has made their cottage enchanted and they see each other differently. (Walter H. Baker Co., Royalty \$25.00)

**THE DAMASK CHEEK—John van Druten and Lloyd Morris**

3 m., 6 f., int., cost. 1909. A middle-aged spinster is sent to America to live with her aunt in the hope that she will find a husband. (Samuel French, Royalty \$35.00)

**DARKNESS AT NOON—Sidney Kingsley**

18 m., 3 f., int. A Soviet commissar is imprisoned and accused of treason by his own party. The play is a series of scenes in his cell showing in detail his torment and frustration. Brilliant anti-Communist propaganda. (Samuel French, Royalty \$50.00)

**DEAR BRUTUS—James Barrie**

4 m., 6 f., 1 int., 1 ext. Mr. Lob, a modern Puck has as his weekend guests a group of people who all have one thing in common, the desire for a second chance. While in a magic wood they are suddenly given this chance and each sees his life as it might have been. Eventually the spell wears off and they return to their life as it really is and discover that that's the way they want it. (Samuel French, Royalty \$25.00)

**DEAR RUTH—Norman Krasna**

5 m., 5 f., int. A young girl corresponds with a soldier overseas and signs her older sister's name to the letters. The fun begins when the soldier appears on the scene and proposes to the older sister who is already engaged. (Dramatists Play Service, Royalty \$25.00)

**DEATH OF A SALESMAN—Arthur Miller**

8 m., 5 f., int., ext. A salesman, on the down grade, searches his past for the answer to his failure to win happiness and success. A play of great worth. (Dramatists Play Service, Royalty \$50.00)

**DEATH TAKES A HOLIDAY—Alberto Cassella**

4 m., 6 f., int. A beautiful drama based on the conception of Death suspending activities for three days, and appearing as a mortal man. He falls in love with a beautiful girl, who returns with him when his allotted time is up. (Samuel French, Royalty \$50.00)

**DECISION—Edward Chodorov**

12 m., 5 f., int. A highschool principal undertakes the task of freeing his town from the leadership of a reactionary and racially prejudiced senator who owns the town paper. The principal is lynched as a result of a frameup and his son takes over the battle.

**ETHAN FROME—Owen Davies**

8 m., 3 f., 2 int., 4 ext. A farmer and the girl he loves attempt

suicide but only cripple themselves enough to make them invalids under the care of the dreary and bitter wife for twenty long years. (Dramatists Play Service, Royalty \$25.00)

**EVE OF ST. MARK—Maxwell Anderson**

13 m., 8 f., unit set. A modern story based on the ancient legend that those who are about to die are able to see and talk with those they love. (Dramatists Play Service, Royalty \$25.00)

**EVERYMAN—Anonymous**

11 m., 6 f., cost. 16th C. One of the finest and most beautiful of the old English religious plays. Especially recommended to churches and schools. (Nonroyalty)

**FAMILY PORTRAIT—Lenore Coffee and William Joyce Cowen**

12 m., 10 f., int., 3 ext., Biblical cost. This story covers the last three years of Christ's life as they might have been viewed through the eyes of his family. Only Mary believes in him. After the crucifixion his brothers suffer from the delusion that they have been disgraced. (Samuel French, Royalty \$25.00)

**THE FAMILY REUNION—T. S. Eliot**

7 m., 4 f., int. Gerald Piper is driven by the Greek Furies that drove his father. Only by seeking them out can he expiate the family curse. (Samuel French, Royalty \$25.00)

**THE FATAL WEAKNESS—George Kelly**

2 m., 4 f., int. An intensely romantic lady who cannot resist a wedding, anyone's wedding, discovers her husband to be guilty of breaking his marital vows. She gives him his freedom and then succumbing to her fatal weakness attends his marriage to another woman. (Samuel French, Royalty \$50.00)

**FIRST DANCE—DeWitt Bodin**

14 f., int. A young girl's escort meets with an unfortunate accident shortly before he is to take her to her first dance. However her grandmother comes to the rescue and saves the situation. Excellent for highschool groups. (Samuel French, Royalty \$10.00)

**FIRST LADY—Katherine Dayton**

14 m., 11 f., 2 int. The story centers around the feud of two Washington hostesses to see which one of them gets to the top of the social ladder. (Dramatists Play Service, Royalty \$25.00)

**FRENCH WITHOUT TEARS—Terrence Rattigan**

7 m., 3 f., int. A sparkling comedy about a girl who takes delight in leading her suitors on. Written by one of England's better craftsmen, this comedy can be excellent with skillful playing. (Samuel French, Royalty \$25.00)

**GEORGE WASHINGTON SLEPT HERE—Moss Hart, George Kaufman**

9 m., 8 f., int. A city dweller seeks the quietness of the country "away from it all" only to find himself in the midst of bedlam. (Dramatists Play Service, Royalty \$25.00)

**THE GIOCONDA SMILE—Aldous Huxley**

5 m., 5 f., 2 int., 1 inset. A woman poisons her best friend in order to marry the husband only to have plans go astray when he marries a much younger woman shortly after the funeral. She then seeks to poison the second wife and frame the husband for the crime. (Samuel French, Royalty \$35.00)

**THE GLASS MENAGERIE—Tennessee Williams**

2 m., 3 f., int. A beautiful and sensitive play portraying the frustrated ambitions of a mother for her children. Highly recommended for advanced groups. (Dramatists Play Service, Royalty \$50.00)

**GOLDEN BOY—Clifford Odets**

17 m., 2 f., 4 int., 2 ext. The striking drama of a young violinist who turns to the prize ring. For advanced casts this is a powerful drama. (Dramatists Play Service, Royalty \$25.00)

**GOODBYE MY FANCY—Fay Kanin**

8 m., 12 f., int. A congresswoman returns to her old school for a visit and through various circumstances becomes disenchanted with the president of the school with whom she thought she had been in love all these years. (Samuel French, Royalty \$50.00)

**THE GRASS HARP—Truman Capote**

10 m., 8 f., ext. A tender fantasy depicting the eventual triumph of the meek. Technically difficult but a very rewarding play. (Dramatists Play Service, Royalty \$50.00)

**GREEN STOCKINGS—A. E. W. Mason**

7 m., 5 f., int. An elder sister, sensitive of her lack of admirers, invents one. A man of the same name appears, with amusing complications. Highschool groups will like this comedy. (Samuel French, Royalty \$25.00)

**HARVEY—Mary Chase**

6 m., 6 f., 3 int. One of the comedy bulwarks of the modern theatre. A play that tells the story of an imaginary rabbit's effect on an unassuming fellow. (Dramatists Play Service, Royalty \$50.00)

**THE HASTY HEART—John Patrick**

8 m., 1 f., int. The tender story of a dying young Scot's realization of love's power. Highly recommended. (Dramatists Play Service, Royalty \$50.00)

**HAY FEVER—Noel Coward**

4 m., 5 f., int. Judith Bliss, a retired actress, and the oddest of an odd family, entertains her guests in startling fashion, aided by her offspring. (Samuel French, Royalty \$50.00)

**THE HEIRESS—Ruth and Augustus Goetz**

3 m., 6 f., int. The story of a shy, fragile, young girl's realization that her suitor is nothing but an adventurer after her wealth. Excellent if handled skillfully. (Dramatists Play Service, Royalty \$50.00)

**HE WHO GETS SLAPPED—Leonid Andreyev**

9 m., 2 f., int. A man whose life has been tragic, becomes a circus clown known only as "He". A colorful and unusual drama with great opportunities for experienced actors. (Samuel French, Royalty \$25.00)

**HIGH TOR—Maxwell Anderson**

14 m., 2 f., extras, ext. A romantic fantasy and a satire on modern materialism. The action revolves around possession of a hill overlooking the Hudson River. (Dramatists Play Service, Royalty \$35-\$25.00)

**HOLLY TREE INN—Mrs. Oscar Beringer**

4 m., 4 f., int. Included in this section because its running time is a bit more than that of the one-act play but not quite that of a full length production. It is an adaptation of Dicken's familiar story that is excellent for less advanced casts. (Samuel French, Royalty \$5.00)

**THE HOUSE OF CONNELLY—Paul Green**

4 m., 6 f., int., 2 ext. The biting picture of a decaying old South being replaced by a new and driving one. A superb play for more advanced casts. (Samuel French, Royalty \$25.00)

**I'D RATHER BE YOUNG—Dorothy Bennett and Link Hannah**

11 f., int. The story of a young woman's attempt to keep herself happy without ruining the happiness of her orphaned nieces. (Samuel French, Royalty \$25.00)

**THE IMAGINARY INVALID—Moliere**

8 m., 4 f., int., cost. Louis XIV. A clever and amusing satire on hypochondriacs in general. A justly famous play which proves interesting to advanced groups. (Samuel French, Nonroyalty.)



**THE IMPORTANCE OF BEING EARNEST—Oscar Wilde**

5 m., 4 f., 2 int., ext., cost. 1890. Two pairs of lovers overcome silly obstacles of high society for a happy ending. A very witty and ingenious case of mistaken identities. (Samuel French, Non-royalty)

**THE INNOCENTS—William Archibald**

1 m., 3 f., boy and girl age 10-13, int., cost. 19th C. Adapted from Henry James' story, *The Turn of the Screw*. Two young children are haunted by the evil spirits of a former caretaker and maid who seek to possess their very souls. A fascinating tale of terror. Advanced groups only. (Samuel French, Royalty \$50.00)

**INSPECTOR GENERAL—Nikolai Gogol**

Acting version by John Anderson

15 m., 4 f., 8 int., cost. Russian 1830. The officials in a small town in Russia are thrown into a state of confusion when they learn that an Inspector General from Leningrad is likely to pay them a visit. A stranger is mistaken for the General and entertained royally for days until the error is discovered. (Samuel French, Royalty \$25.00)

**I REMEMBER MAMA—John van Druten**

9 m., 13 f., unit set., cost. early 1900. A play rich with American family life that is concerned with "Mama" and the people she loves. A fine comedy that is excellent for any group. (Dramatists Play Service, Royalty \$35.00)

**JANE—S. N. Behrman**

5 m., 4 f., int. A middle-aged woman startles her relatives by marrying a young man twenty years her junior. Fine comedy. (Walter H. Baker Co., Royalty \$50.00)

**JASON—Samson Raphaelson**

7 m., 4 f., int. A comedy about a drama critic's realization of life's greater values. (Dramatists Play Service, \$35.00)

**JENNY KISSED ME—Jean Kerr**

4 m., 10 f., int. A young girl comes to live in the house of a priest who employs her aunt as a housekeeper. The priest's endeavors to make Jenny attractive to the boys are successful and constitute a great deal of the fun in this play. (Dramatists Play Service, Royalty \$25.00)

**JOAN OF LORRAINE—Maxwell Anderson**

18 m., 5 f., int. A modern play concerning Joan of Arc's fragility and idealism. Recommended to ambitious groups of all kinds. (Dramatists Play Service, Royalty \$50.00)

**JOHNNY JOHNSON—Paul Green**

49 m., 4 f., 13 scenes. The story of a young pacifist enlisting in the army. Can be done easily by stylization. (Samuel French, Royalty \$50.00)

**JOURNEY'S END—R. C. Sheriff**

Int., mod. British military uniforms. This immensely successful play is one of the most effective of the war dramas. The one setting is simple, but the play requires capable acting. For advanced casts only. (Royalty on application)

**KEMPY—Elliott Nugent**

4 m., 4 f., int. An authoress, wishing to spite her family, marries an understanding plumber. This is a simple comedy of small town life, full of good acting types and very easy to do. (Samuel French, Royalty \$25.00)

**KIND LADY—Edward Chodorov**

6 m., 8 f., int. A kind and aristocratic middle-aged woman in her London home is gradually surrounded by a family of crooks who imprison her in her own house and almost convince the outside

world that she is hopelessly insane. (Samuel French, Royalty \$25.00)

**A KISS FOR CINDERELLA—James Barrie**

19 m., 7 f., 4 int. A charming fantastic comedy in which a little servant girl has a Cinderella dream and finds a very real prince. (Samuel French, Royalty \$40.00)

**LADIES IN RETIREMENT—Edward Percy and Reginald Denham**

1 m., 6 f., int. A classic thriller about the murder of a prominent actress. (Dramatists Play Service, Royalty \$35.00)

**LADY WINDEMERE'S FAN—Oscar Wilde**

7 m., 6 f., 3 int. A mother sacrifices herself to save her daughter from the same mistake she herself has made. (Samuel French, Non-royalty)

**THE LATE CHRISTOPHER BEAN—Sidney Howard**

5 m., 4 f., int. An artist, unappreciated in life by all excepting his faithful friend, a housekeeper, becomes famous after death. The housekeeper reaps the reward of her loyalty. (Samuel French, Royalty \$25.00)

**THE LATE GEORGE APLEY—John Marquand and George Kaufman**

7 m., 3 f., int. A delightful play about the ways of an upper crust Boston family. The son's attempt to break away from the family makes for fine theatre. (Dramatists Play Service, Royalty \$35.00)

**LAURA—Vera Caspary and George Sklar**

5 m., 3 f., int. A young man investigating a murder falls in love with the picture of the girl who has been murdered. Eventually she turns up very much alive, another girl having been mistakenly killed in her place. The murderer then makes a second attempt. (Dramatists Play Service, Royalty \$35.00)

**LIFE WITH FATHER—Russell Crouse and Howard Lindsay**

8 m., 8 f., int. The trials and tribulations in the Day family's attempt to get Father baptized have found their way into the hearts of many an audience. This play can easily be labeled as good entertainment for any audience. (Samuel French, Royalty \$50.00)

**LIGHT UP THE SKY—Moss Hart**

9 m., 4 f., int. The hilarious story of a theatre group preparing for an opening night. For advanced and mature groups only. (Dramatists Play Service, Royalty \$50.00)

**LILIES OF THE FIELD—John Hastings Turner**

4 m., 7 f., 2 int., cost. 1890. A pleasing comedy dealing with the love affairs of twin sisters. English background. Charming and quite easy to produce. (Samuel French, Royalty \$25.00)

**THE LITTLE FOXES—Lillian Hellman**

6 m., 4 f., int. The acid picture of a scheming woman driving her husband to death. A drama that can be equaled by very few for sheer power and fine characterization. Recommended to most groups. (Dramatists Play Service, Royalty \$50.00)

**LITTLE WOMEN—Marion De Forrest**

5 m., 7 f., int., ext., cost. 1860. This dramatization once again reveals the problems of the March Family and their friends. Excellent for highschool groups. (Samuel French, Royalty \$25.00)

**LOVE'S OLD SWEET SONG—William Saroyan**

20 m., 10 f., int., ext. A spinster is the victim of a practical joke in the form of a telegram that states that Barnaby Gaul is coming back to her. However, fate steps in and Barnaby does arrive. The two fall in love and after a number of complications all ends well. Fine for little theatres, colleges and highschools. (Samuel French, Royalty \$25.00)

**THE MADWOMAN OF CHAILLOT—Jean Giraudoux**

Adapted by Maurice Valency

17 m., 8 f., int. A poetic fable of a plot to tear up Paris to get at

some non-existent oil. The Madwoman turns out to be the sanest of all. A fine show for advanced groups. (Dramatists Play Service, Royalty \$50.00)

**THE MALE ANIMAL—James Thurber and Elliott Nugent**

8 m., 5 f., int. The story of a college professor's desire to teach what he wants to and still preserve the peace of his home. (Samuel French, Royalty \$50.00)

**THE MAN WHO MARRIED A DUMB WIFE—Anatole France**

7 m., 3 f., int. A man marries a dumb wife and has her defect remedied only to find her constant chatter drives him mad. He takes the only way out and has himself deafened. (Walter H. Baker Co., Royalty \$25.00)

**MARY OF SCOTLAND—Maxwell Anderson**

22 m., 5 f., 4 int., 1 ext., Elizabethan cost. This play covers the last six years in the life of Mary, Queen of Scots, from the time she entered Scotland as Queen to her imprisonment by Queen Elizabeth I. A very wonderful and fine play. (Samuel French, Royalty \$25.00)

**ME AND MOLLY—Gertrude Berg**

12 m., 9 f., int. The story of a Jewish family trying to get started in the dress business. An adaptation of the popular television and radio show. Enjoyable for practically all groups. (Dramatists Play Service, Royalty \$35.00)

**MEDEA—Robinson Jeffers (From Euripedes' Medea)**

5 m., 5 f., ext. A tremendous play for advanced groups fortunate enough to have a fine actress for the lead. This tragedy of a forsaken woman's revenge can be a memorable moment in the theatre. (Samuel French, Royalty \$50.00)

**THE MEMBER OF THE WEDDING—Carson McCullers**

6 m., 7 f., unit set. A portrait of a young girl's painful groping through adolescence. Calls for delicate acting. (Dramatists Play Service, Royalty \$50.00)

**MISTER PEEPERS—Marijane and Joseph Hayes**

7 m., 7 f., extras, int. A humorous play based on the popular television show. (Samuel French, Royalty \$35.00)

**MISTER ROBERTS—Thomas Heggen and Joshua Logan**

19 m., 1 f., 3 int., ext. The story of a young officer's fight against the tyranny of his commanding officer. A superlative comedy that may call for small cuttings. For mature casts. (Dramatists Play Service, Royalty \$50.00)

**MONEY TO BURN—Elliott Nugent**

4 m., 4 f., int. A comedy about the problems that can be brought on by the acquiring of tremendous wealth. (Samuel French, Royalty \$25.00)

**MR. PIM PASSES BY—A. A. Milne**

3 m., 4 f., int. A clever and whimsical English comedy about an amiable and absent-minded old gentleman who, in passing the home of a conservative man, confuses things almost irrevocably with his indiscriminate and assorted information. (Samuel French, Royalty \$50.00)

**MR. AND MRS. NORTH—Owen Davies**

16 m., 9 f., int. A murder takes place in the Greenwich apartment of Pam and Jerry North. The victim turns out to be the husband of one of Pam's friends. Before the mystery is solved another murder is committed and Pam and Jerry are likely suspects. (Samuel French, Royalty \$35.00)

**MRS. McTHING—Mary Chase**

9 m., 10 f. A whimsical comedy about a lonely little boy, his snobbish mother, a little girl and her mother, who being a witch,



complicates the plot with her magic tricks. (Dramatists Play Service, Royalty \$50.00)

**MURDER IN THE CATHEDRAL—T. S. Eliot**

10 m., 9 f., 3 int., cost. 1170. This dramatization of the martyrdom of Thomas à Becket, Archbishop of England is highly recommended for advanced groups. In poetic form. (Samuel French, Royalty \$35.00)

**MY HEARTS IN THE HIGHLANDS—William Saroyan**

13 m., 2 f., extras. Simple arrangement of scenes. A story of a man's longing for beauty. Almost plotless but filled with delightful characters. (Samuel French, Royalty \$25.00)

**MY SISTER EILEEN—Joseph Fields**

2 m., 6 f., int. The story of two sisters with stage aspirations in New York. A very funny comedy acceptable to most audiences. (Walter H. Baker Co., Royalty \$25.00)

**NOAH—Andre Obey**

5 m., 4 f., extras, 3 ext., Biblical cost. Adapted from the French by Arthur Wilmurt. Noah, a kindly old man is lonely in his faith and beridden with doubts. The familiar biblical story of the ark once again comes to life. Ideal for colleges, universities and little theatres. (Samuel French, Royalty \$25.00)

**NO TIME FOR COMEDY—S. N. Behrman**

4 m., 3 f., 2 int. The hilarious story of a successful comedy playwright who attempts to become a serious dramatist. (Samuel French, Royalty \$35.00)

**ON BORROWED TIME—Paul Osborn**

11 m., 3 f., single setting. A fantasy about an old man defying death so he can help his grandson. Filled with laughter and covered with a fine tissue of human sympathy. (Dramatists Play Service, Royalty \$35.00)

**ONE SUNDAY AFTERNOON—James Hogan**

12 m., 7 f., int., ext., gay nineties and modern cost. Young Biff Grimes nurses a revenge over the years for the theft of his favorite girl friend. He becomes a dentist and realizes his dream when he is commissioned to pull one of his enemy's teeth. The lost love turns up, her charm and beauty replaced by an ill nature. (Samuel French, Royalty \$25.00)

**ON THE SIDE OF THE ANGELS—Glenn Hughes**

11 m., 6 f., int. A town is left a million dollars by a former resident. Just how this money should be spent for the betterment of the town is the question and many points of view are expressed in the resultant excitement. (Samuel French, Royalty \$25.00)

**OVER TWENTY-ONE—Ruth Gordon**

6 m., 5 f., int. A brilliant journalist above the age considered best for soldiers has difficulty passing his army studies. His wife sticks by him even when her attempts to get him transferred to a pleasant camp backfire. (Dramatists Play Service, Royalty \$35.00)

**OUR TOWN—Thornton Wilder**

17 m., 7 f., extras, cost. 1901, bare stage. This is the depiction of life in a New Hampshire village, its births, deaths, humor and heartaches. (Samuel French, Royalty \$25.00)

**OUTWARD BOUND—Sutton Vane**

6 m., 3 f., int. A highly effective but difficult drama in which a company of travelers on shipboard gradually discover that they are dead and on their journey to the next world. (Samuel French, Royalty \$50.00)

**PAPA IS ALL—Patterson Greene**

3 m., 3 f., int. A strict Pennsylvania Dutch father reigns over his family with an iron hand. His refusal to conform to a new pattern

of living causes his family to rebel. A good play for high schools and colleges. (Samuel French, Royalty \$35.00)

**THE PASSING OF THE THIRD FLOOR BACK**—Jerome K. Jerome  
6 m., 6 f., int. Some rather unpleasant lodgers in a rooming house in Bloomsbury experience a change in character when a mysterious passerby rents the third floor back and influences them to lead better lives. (Samuel French, Royalty \$25.00)

**THE PHILADELPHIA STORY**—Philip Barry  
9 m., 6 f., int., ext. The story of a spoiled rich girl's realization that there are other things in the world beside her own happiness. (Samuel French, Royalty \$50.00)

**THE PILLARS OF SOCIETY**—Henrik Ibsen  
10 m., 9 f., extras, int., cost. 1890. One of the few of Ibsen's problem plays whose message is still applicable to modern society. It centers on the hypocrisy of an outstanding citizen in a small Norwegian town. Recommended with reservations. (Samuel French, Nonroyalty)

**THE PLAYBOY OF THE WESTERN WORLD**—J. M. Synge  
7 m., 5 f., extras, int. A son becomes a hero for murdering his father but loses his sudden fame and prestige when his father turns up alive. (Samuel French, Royalty \$25.00)

**THE PLOUGH AND THE STARS**—Sean O'Casey  
10 m., 5 f., 3 int., ext. The tragic story of a leader in the Irish Revolution. A play filled with humor to give impact to its searing tragedy. (Samuel French, Royalty \$25.00)

**PRIVATE LIVES**—Noel Coward  
2 m., 3 f., 2 int. A former husband and wife meet when each marries again. Both couples choose the same hotel for a honeymoon. The old flame is rekindled between the divorced couple and they elope to Paris with their new spouses in pursuit. Recommended for mature groups only. (Samuel French, Royalty \$50.00)

**QUALITY STREET**—James Barrie  
6 m., 8 f., 2 int., period cost. Captain Brown, on his return from war, is the victim of a case of mistaken identity and wavers between Phoebe and her niece until it turns out to be Phoebe he loves. (Samuel French, Royalty \$35.00)

**RAIN**—John Colton and Clemence Randolph  
10 m., 5 f., int. Adapted from the short story by Somerset Maugham. A missionary on a Pacific isle seeks to convert a prostitute who represents to him all that is evil. He almost succeeds. For advanced and adult groups only. (Samuel French, Royalty \$50.00)

**RING AROUND THE MOON**—Christopher Fry  
6 m., 7 f., int. A romantic satire about twin brothers who are alike only in their looks. For advanced groups.

**THE RIVALS**—R. B. Sheridan  
8 m., 4 f., 18th C. cost. This comedy of manners requires deft direction and a good sense of comic timing. Highly recommended as a challenge for all groups. (Samuel French, Nonroyalty)

**THE ROAD TO ROME**—Robert Sherwood  
22 m., 3 f., int., ext. Why did Hannibal fail to capture Rome? This hilarious comedy presents an interesting answer to this puzzling and ancient question. (Samuel French, Royalty \$35.00)

**THE ROMANTIC AGE**—A. A. Milne  
5 m., 4 f., int., ext. Melisande, who has always wanted a story book hero, thinks her ambition is realized when she falls in love with a knight she meets in the wood. When she discovers he is really a business man off for a masque ball she is disillusioned but finally resigns herself to this. (Samuel French, Royalty \$50.00)

**THE ROYAL FAMILY**—George S. Kaufman and Edna Ferber  
11 m., 6 f., int. An amusing comedy with some finely drawn



characters, which is based on an old American family of the stage. A very good play for any group. (Samuel French, Royalty \$50.00)

**R. U. R.—Karel Capek**

13 m., 4 f., 3 int. A fantastic melodrama of a world ruled by artificial beings with intelligence and ability but without souls. Very difficult, but an excellent play for experimental groups. (Walter H. Baker Co., Royalty \$25.00)

**THE SCHOOL FOR SCANDAL—Richard Sheridan**

13 m., 4 f., various interiors, 18th C. cost. A country girl takes over her husband's city home too well! (Samuel French, Nonroyalty)

**SECOND THRESHOLD—Philip Barry**

4 m., 3 f., int. A retired public official has lost faith in the people about him but has it restored by his young daughter. (Dramatists Play Service, Royalty \$25.00)

**THE SERVANT IN THE HOUSE—Charles Kennedy**

5 m., 2 f., int. A clergyman's home, full of strife and misunderstanding, is influenced by the coming of a mysterious stranger into the household. Popular as an amateur play, especially fine for churches and colleges. (Samuel French, Royalty \$25.00)

**SEVEN KEYS TO BALDPATE—George M. Cohan**

9 m., 4 f., int. An author finds himself in a tight situation when he makes a bet that he can write a play in a week-end if given absolute quiet. He seeks solitude in a mountain-top house only to discover that it has become a rendezvous for thieves. Excellent mystery play. (Samuel French, Royalty \$25.00)

**SEVENTEEN—Booth Tarkington**

8 m., 6 f., int., ext. Everyone is familiar with the story of Willie Baxter, the small town boy, and his difficulties in the throes of puppy love. A very good American comedy which is popular with high schools. (Royalty \$25.00)

**THE SHOW-OFF—George Kelly**

6 m., 3 f., int. A brilliant comedy of character. It is the story of Aubrey, the egotist, and his struggles to satisfy his enormous egotism. Despite a great number of difficulties he finally wins out. (Samuel French, Royalty \$50.00)

**THE SILVER CORD—Sidney Howard**

2 m., 4 f., 2 int. A highly interesting psychological play concerning the evils of too much mother love. Mrs. Phelps almost ruins the lives of her two sons by her resentment of anyone else who touches their lives. (Samuel French, Royalty \$25.00)

**THE SILVER WHISTLE—Robert McEnroe**

10 m., 5 f., ext. The hilarious uproar that greets a tramp who enters a home for the aged sets the stage for a warm comedy recommended for all groups. (Dramatists Play Service, Royalty \$50.00)

**THE SKIN OF OUR TEETH—Thornton Wilder**

4 or 5 important male roles and 4 or 5 important female roles; many small parts and extras, doubling possible. Int., ext., various cost. A Pulitzer prize winner, this play is the story of the Antrabus family from the glacier period down to the end of the war, any war. A fantastic, wacky comedy that is extremely entertaining. (Samuel French, Royalty \$50.00)

**SKYLARK—Samson Raphaelson**

6 m., 4 f., int. A comedy about a young man so wrapped up in his work that he ignores his wife. A fine play for advanced casts. (Dramatists Play Service, Royalty \$25.00)

**THE SOLID GOLD CADILLAC—Howard Teichmann and George Kaufman**

11 m., 6 f. A timid little old lady upsets the directors of a large company with her questions when she appears at a directors' meeting to protect her ten shares of stock. (Dramatists Play Service, Royalty \$50.00)

**STAGE DOOR—Edna Ferber and George Kaufman**

11 m., 21 f., int. This is the story of sixteen would-be actresses who have come to New York to study. The scene is Mrs. Orcutt's boarding house. (Dramatists Play Service, Royalty \$25.00)

**SUSPECT—Edward Percy and Reginald Denham**

4 m., 4 f., int. A woman finds herself accused again of an old crime for which she was tried years ago and from which she was discharged. (Dramatists Play Service, Royalty \$25.00)

**SUMMER AND SMOKE—Tennessee Williams**

8 m., 6 f., simple unit set. The love story of a puritanical southern girl and an unpuritanical doctor. Driven apart by their antagonistic attitudes toward life, they discover too late their errors in judgment. (Dramatists Play Service, Royalty \$50.00)

**TEN LITTLE INDIANS—Agatha Christie**

8 m., 4 f., int. This mystery takes place on an island at a country house where an assorted number of guests have been invited by a mysterious host. Murder takes place not once, but eight times. It is only when two guests remain that the mystery is solved. (Samuel French, Royalty \$50.00)

**THAT BREWSTER BOY—Pauline Hopkins**

6 m., 7 f., int. Adapted from the popular radio program of the same name. Joey Brewster and his pal Pee Wee find themselves in trouble when they correspond with a "lonely hearts" magazine and their correspondent turns up at father and mother Brewster's anniversary party. (Samuel French, Royalty \$25.00)

**THREE MEN ON A HORSE—George Abbott and John Cecil Holm**

11 m., 4 f., 3 int. A shy little man who writes greeting cards for a living has the remarkable ability to pick winners at the race track provided he never bets on one. The play concerns what happens when he falls in with professional gamblers who make the most of his talent. (Dramatists Play Service, Royalty \$25.00)

**TIME OF YOUR LIFE—William Saroyan**

18 m., 7 f., 2 int. A man's search for happiness set against his protection of the weak. A good show for advanced casts. (Samuel French, Royalty \$35.00)

**TIME OUT FOR GINGER—Ronald Alexander**

5 m., 5 f., int. A young tomboy who goes out for football finds herself ditched by her boy friend for conduct unbecoming a girl. (Dramatists Play Service, Royalty \$50.00)

**TOBIAS AND THE ANGEL—James Bridie**

4 m., 4 f., extras, Biblical cost. This work of great poetic power is a dramatization of the Apocryphal Book of Tobit. For advanced casts only. (Samuel French, Royalty \$25.00)

**TOVARICH—Jacques Deval**

English text by Robert E. Sherwood. 8 m., 4 f., 4 int. The sentimental tale of white Russians impoverished in Paris. (Samuel French, Royalty \$35.00)

**THE TRAITOR—Herman Wouk**

15 m., 3 f., int. A young atomic scientist, while no friend of Communism, believes that the only way to insure peace is to give the secret of the atom bomb to Russia. Eventually he realizes the folly of his reasoning and behaves heroically in the end. (Samuel French, Royalty \$50.00)

**THE TRUTH ABOUT BLAYDS—A. A. Milne**

4 m., 4 f., int. A famous poet on his death bed confesses he has used a dead poet's work as his own. The play shows the effects of the information on each member of the family. (Samuel French, Royalty \$50.00)

**TWO BLIND MICE—Samuel Spewack**

14 m., 4 f., int. This caustic and amusing satire on bureaucracy concerns an office in the Department of Agriculture which had been abolished years before but which no one had bothered to close. Two nice old ladies run it and cause all sorts of confusion with their activities. (Dramatists Play Service, Royalty \$50.00)

**UNCLE TOM'S CABIN—George Aiken**

Adapted from the novel by Harriet Beecher Stowe. 15 m., 6 f., several simple int. and ext. The only American drama that has lasted a hundred years. A sentimental melodrama about slavery in pre-Civil War days. (Samuel French, Nonroyalty)

**ULENSPIEGEL—Ashley Dukes**

14 m., 8 f., extras, 2 int., 2 ext., Medieval cost. The story of Tyl, his pranks, and tragic adventures in a Netherlands suppressed by the Spaniards. The story that Richard Strauss translated so well into music. (Samuel French, Royalty \$25.00)

**THE VINEGAR TREE—Paul Osborn**

4 m., 3 f., int. Very sophisticated comedy of a middle-aged woman's attempt to recapture the romance of her youth. Brilliant dialogue. (Samuel French, Royalty \$50.00)

**WHAT EVERY WOMAN KNOWS—James Barrie**

7 m., 4 f., extras, 3 int., cost. 1900. A very charming and well known English comedy which has met with great success for many years. It is based on the idea that a wife may be of the utmost importance to a successful husband. Quiet, difficult but highly recommended. (Samuel French, Royalty \$35.00)

**WHITE CARNATIONS—Hilliard Booth**

5 m., 3 f. A comedy concerning a widow whose children are always attempting to get her remarried. (Samuel French, Royalty \$10.00)

**THE WORLD WE LIVE IN (The Insect Comedy)—Josef and Karel Capek**

21 m., 9 f. Adapted and arranged by Owen Davis. Mod. and fantastic cost. An interesting comedy that draws a parallel between the lives of men and the lives of insects. Wonderful for colleges and little theatres. (Samuel French, Royalty \$25.00)

**YEARS AGO—Ruth Gordon**

4 m., 5 f., int. The gentle story of a stage-struck girl. The trouble she causes her family is handled with gentleness and subtlety. (Dramatists Play Service, Royalty \$50.00)

**THE YELLOW JACKET—George C. Hazelton and Benrimo**

17 m. 12 f., int., Chinese cost. The easily produced play is an adventure of a man's journey through life, beginning at birth. The amusing conventions of the Chinese stage are used with great effect. (Samuel French, Royalty \$25.00)

**YOU CAN'T TAKE IT WITH YOU—George Kaufman and Moss Hart**

9 m., 7 f., int. The story of a wacky and unconventional family who almost ruin a romance with their unusual behavior. Recommended for all groups. (Dramatists Play Service, Royalty \$25.00)

**THE YOUNG AND FAIR—N. Richard Nash**

21 f., int. The scene is set in a junior college for women whose director is responsible to a group of hard-headed board members. Trouble occurs when a student, whose parent is on the board, uses her father's influence to threaten some of her fellow students. (Dramatists Play Service, Royalty \$35.00)



## ONE ACT PLAYS

**ABRAHAM AND ISAAC—Samuel A. Elliot**

7 m. This is an excellent arrangement of the ancient miracle play which can be made impressive and religiously beautiful. It requires simple but meticulous direction. (Little, Brown. Nonroyalty)

**THE AFFECTED YOUNG LADIES—Moliere**

3 m., 6 f. Two young gentlemen cure their ladies of offensive affectation by sending their servants to woo them. This is a lively farce-satire requiring precision in actors and directors. (Samuel French. Nonroyalty)

**AFTER THE FOG LIFTS—Walter Hackett**

5 m., 3 f. Accusations and recriminations among six people on a sinking ship make an interesting interplay of characterizations. (Walter H. Baker. Royalty \$5.00)

**AFTERWARDS—Geraldine McGaughan**

3 m., 1 f. This is an after-death play concerning a pair of sweet-hearts who realize they were wearing false personalities while they were alive. (Samuel French. Royalty \$5.00)

**AH, SWEET MYSTERY—John Kirkpatrick**

3 m., 5 f. The mystery is not love, but the last installment of a who-done-it serial. This fast moving satire on detective story lovers is still acceptable fun. (Samuel French. Royalty \$5.00)

**AIR TIGHT ALIBI—Walter Hackett**

2 m., 1 f. Abby is interrupted by an intruder when she attempts the murder of her husband. Irony is the best element in this thriller. (Walter H. Baker. Royalty \$5.00)

**ALBUQUERQUE—Florence Ryerson**

2 m., 3 f. The play is appealing on a pseudo-sophisticated level. It is particularly good for a contrast in a high school group's program. (Samuel French. Royalty \$5.00)

**ALL AMERICAN BOY—Barkley Jones**

3 m., 3 f. A French "budget play" which has a moralistic tone emphasizing patriotism. This play is a bit dated, but still playable. (Samuel French. Nonroyalty)

**ALL BUT THE TRUTH—Charles Stewart**

6 f. A plot about college love intrigues suitable for high school groups. It is one of the better plays available for an all woman cast. (Samuel French. Royalty \$5.00)

**AMERICAN SAINT OF DEMOCRACY—Fred Eastman**

4 m., 3 f., Colonial cost. John Woolman in a personal crisis shows a Colonial Quaker's view of slavery. (Samuel French. Royalty \$5.00)

**AMONG FRIENDS—Percival Wilde**

2 m., 1 f. Sophisticated love on comedy of manners level is a tired subject for a play, but this famous comedy still has audience appeal as does the eternal triangle which is its basis. (Samuel French. Royalty \$10.00)

**AN AMERICAN FAMILY—Fred Eastman**

4 m., 4 f. A political drama concerning a difficult intrigue-crisis in the life of a young congressman is a suitable play for our democratic society. It is simple realism with a Lincolnesque touch. (Samuel French. Royalty \$5.00)

**AN AMERICAN INCIDENT—Melvin Levy**

3 m., 4 f., cost. 1850. A biographical incident in the life of the author of *Uncle Tom's Cabin*, Harriet Beecher Stowe, is simply enacted in her kitchen. (Samuel French. Royalty \$5.00)

**AND A SONG WAS BORN—John Marston**

6 m., 4 f., German peasant cost. The Christmas story of Franz Gruber's composing of the music for Silent Night is deftly handled.

Excellent for a church group, good for any theatre. Guitar music is required. (Samuel French. Royalty \$5.00)

**AND HE CAME TO HIS FATHER—Erna Kruckemeyer**

4 m., 2 f. A prodigal son returns home to varying reactions from his family. (Samuel French. Nonroyalty)

**AND SILENTLY STEAL AWAY—Ann Patterson and Robert W. Mitchner**

2 m., 2 f. A couple tries to slip away from a kindly landlady who slips them a note just before they leave which asks them to move. Light, delightful. (Samuel French. Royalty \$5.00)

**ANGEL CHILD—James Reach**

2 m., 4 f. *The Bad Seed* evil ten-year-old has nothing on black-mailing Amy, but this play has a fine friendly ending. (Samuel French. Royalty \$5.00)

**ANTIC SPRING—Robert Nail**

3 m., 3 f. Teen age exuberance keeps this light comedy entertaining without scenery or properties. It would be interesting to see this presented with costumes of the twenties. The plot concerns six youngsters and a picnic. (Samuel French. Royalty \$5.00)

**AN APPLE FOR TEACHER—Percy Forst**

5 m., 9 f. This skit would make an entertaining piece for assembly since it is extremely easy to stage and should last no more than thirty minutes. (Samuel French. Nonroyalty)

**ARIA DA CAPO—Edna St. Vincent Millay**

4 m., 1 f. Commedia dell'arte Pierrot comedy is used to show a passive philosophy. This play requires considerable skill for a good production. (Walter H. Baker. Royalty \$15.00)

**ATTU—John O'Dea**

12 m., Military cost. A group of American soldiers stationed on Attu provide the material for this play. (Samuel French. Royalty \$5.00)

**BABBIT'S BOY—Glenn Hughes**

2 m., 4 f. A business man revolts against his son's snobbery. Comedy of manners, repartee, wit. (Samuel French. Royalty \$5.00)

**BARGAINS IN CATHAY—Rachel Field**

4 m., 3 f. The book department of a large store provides the environment for a bright little comedy. (Samuel French. Royalty \$5.00)

**THE BATHROOM DOOR—Gertrude Jennings**

3 m., 3 f. The plot involves the attempts of sundry persons to open a hotel bathroom door. It is eventually opened. (Samuel French. Royalty \$5.00)

**BEFORE BREAKFAST—Eugene O'Neill**

1 f. A woman, by her incessant chatter, drives her husband (off stage) to suicide before breakfast. (Dramatists Play Service. Royalty \$5.00)

**BEAUTY AND THE JACOBIN—Booth Tarkington**

3 m., 2 f. This exciting play of the French Revolution revolves around a successful attempt at escape by one man and two women. Easily done, but needs costuming. (Samuel French. Royalty \$5.00)

**BIRTHDAY GREETINGS—H. S. Nausbaum**

2 m., 5 f. Family squabbles. (Longmans. Royalty \$5.00-\$10.00)

**BIRTHDAY OF THE INFANTA—Vail Motter**

6 m., 2 f. Patterned from Oscar Wilde's story, this drama tells the story of a dwarf who dies of a broken heart because he sees his grotesqueness in a mirror while dancing for his princess. (Longmans. Royalty \$5.00-\$10.00)

**THE BISHOP'S CANDLESTICKS—Norman McKinnel**

3 m., 2 f. Victor Hugo's famous scene in which a bishop gives

his candlesticks to Jean Valjean after he is apprehended stealing them. (Samuel French. Royalty \$5.00)

**THE BLUE TEAPOT—J. L. Latham**

2 m., 2 f. An old married couple reconcile an engaged couple by the example of their long and happy life together. (Dramatic Pub. Co. Royalty \$5.00-\$10.00)

**THE BOND BETWEEN—Mae H. Barry**

4 f. A very moving and tender play. (Dramatic Pub. Co. Royalty \$2.50-\$5.00)

**BOOK LOVERS—John Kirkpatrick**

2 m., 4 f. A librarian helps two young lovers over a quarrel. (Samuel French. Royalty \$5.00)

**THE BOOR—Anton Chekhov**

2 m., 1 f. A charming farce of peasant life in Russia centers on the braggart Smernoff's causing the widow Popoff to break her selfish vows to her late husband. Not difficult. (Samuel French. Nonroyalty)

**BOX AND COX**

2 m., 1 f. One of the most famous of vaudeville farces concerning two men living in one room, each without knowing the other exists. (Samuel French. Nonroyalty)

**THE BOY COMES HOME—A. A. Milne**

2 m., 3 f. The returning soldier breaks the totalitarian domination of his Uncle James. (This is about the First World War.) (Samuel French. Royalty \$10.00)

**BREAD—Fred Eastman**

2 m., 4 f. The play is a very human outgrowth of depression and the farmer's lot. It is personal and a special interest play. (Samuel French. Royalty \$5.00)

**BUMBO THE CLOWN—Lawrence Gibson**

3 m., 1 f. A dying clown saves a dying child with affectionate foolery. (Samuel French. Royalty \$5.00)

**CABBAGES—Edward Staadt**

3 m., 4 f. The newly rich Grossmeiers' dispute about the manner of using their wealth. The car Gus wants, he finally acquires. The play could be fine with a good deal of editing. (Samuel French. Royalty \$5.00)

**THE CASE OF THE CRUSHED PETUNIAS—Tennessee Williams**

See the list of anthologies for this and other Tennessee Williams' plays.

**CATHERINE PARR—Maurice Baring**

1 m., 1 f. An over-the-breakfast-table quarrel in which Henry VIII orders his wife to the tower but soon relents. Delightful debunking. (Walter H. Baker. Royalty \$5.00)

**CATHLEEN NI HOOLIHAN—W. B. Yeats**

3 m., 3 f. A tender, tenuous, poetic, symbolistic drama concerning a boy who falls in love with an old woman (Ireland) who turns into a beauty when he decides to follow her. (Samuel French. Royalty \$15.00)

**CINDERELLA MARRIED—Rachel Field**

2 m., 4 f. Dresden figurines face the realities of life in the glorious "happy forever after". This is a broad, fantastic comedy. (Samuel French. Royalty \$5.00)

**COLOR CONSCIOUS CONSCIENCE—Irene Lockridge**

4 m. A color conscious angelette gets into trouble while acting as the conscience of an earth boy. (Baylor University Press. Royalty \$5.00)

**THE COMMAND PERFORMANCE—Jack Knapp**

6 m., 4 f. A thriller which uses the device of suspense most effec-



tively is sure to please any audience. (Walter H. Baker. Royalty \$5.00)

**COMMON CLAY COURT—George M. Cohan**

5 m., 8 f. Syncopated verse, unusual and clever. (Johnson's "Modern Literature for Interpretation". Revised, apply.)

**THE CONSTANT LOVER—St. John Hankin**

1 m., 1 f. A clever little play based on the idea that a constant lover may love constantly but not in the same place. (Samuel French. Royalty \$10.00)

**CRACKED ICE—Guernsey Le Pelley**

3 m., 2 f. An amusing fantasy in which two men stationed in the Arctic circle are given three wishes. (Row-Peterson. Royalty \$5.00)

**A CUP OF TEA—Florence Ryerson**

2 m., 2 f. A poet's wife conveniently disentangles her husband from his literary amour over a cup of tea. (Samuel French. Royalty \$5.00)

**DAME MARJORIE SEES TOO MUCH—Mary Pyle**

8 m., 12 f. Good for junior high. (Row-Peterson. Nonroyalty)

**THE DEAR DEPARTED—Stanley Houghton**

3 m., 3 f. The de Maupassant story of a man who counterfeits his own funeral in order to discover his family's opinion of him is well adapted to the stage. (Samuel French. Royalty \$5.00)

**A DEER OF ANOTHER COLOR—Earl Dias**

4 m., 3 f. An interesting dramatization of the Shakespeare poaching legend. (Row-Peterson. Nonroyalty.)

**THE DEVIL AND DANIEL WEBSTER—Stephen Vincent Benet**

6 m., 1 f. The well known story of Jabez Stone and his trial in which Daniel Webster argues the case with the devil. (Dramatists Play Service. Royalty \$5.00)

**A DISH OF CHINA TEA—Elizabeth Neff**

7 f. An unusual plot with an historic twist. (Dramatic Pub. Co. Nonroyalty)

**DOCTOR IN SPITE OF HIMSELF—Moliere**

6 m., 3 f., 17 century cost. A clever satire on the medical profession of Moliere's day in France. (Samuel French. Nonroyalty)

**A DOLLAR—David Pinsky**

5 m., 3 f. Some wandering minstrels lucky enough to find a dollar are not clever enough to dispose of it to the satisfaction of all. Eventually it is irretrievably lost to all of them. (Samuel French. Royalty \$5.00)

**THE DRUMS OF OUDE—Austin Strong**

7 m., 1 f. A stirring melodrama of India in 1857 during a Sepoy rebellion. The chief character, Captain McGregor, saves the day with his bravery and resourcefulness. (Samuel French. Royalty \$10.00)

**THE DUCHESS SAYS HER PRAYER—Mary Canfield**

1 m., 2 f., 1491 period. A beautiful little play of a sweet duchess who drops into a church to say her prayers and is overheard and her prayers answered. (In "Fifty More One-Act Plays," ed. Frank Shay, Appleton, apply.)

**DUST OF THE ROAD—Kenneth Sawyer Goodman**

3 m., 1 f. A morality play of the Christmas season in a modern setting. The central character is a mysterious wanderer, who is committed to unending expiation of a crime he had committed a very long time ago. (Samuel French. Royalty \$10.00)

**EL CRISTO—Margaret Larkin**

4 m., 2 f. Involves a secret religious sect on the Mexican border. (Samuel French. Royalty \$10.00)

**ENCHANTED ROSE—Mary Lawrence**

1 m., 5 f. A young bride faced with a major decision is helped by the spirits of three great-grandmothers. (Dramatic Pub. Co. Royalty \$5.00)

**THE FEAST OF ORTOLANS—Maxwell Anderson**

18 m., 2 f., cost. 18th Century. A poetic drama that shows how a group of French aristocrats spent their time just prior to the French Revolution. (Dramatists Play Service. Royalty \$5.00)

**THE FIFTEENTH CANDLE—Rachel Field**

2 m., 3 f. An unselfish Italian girl of an immigrant family makes it possible for her talented younger sister to have training in art by struggling valiantly against the selfishness of their father. (Samuel French. Royalty \$5.00)

**THE FIRST DRESS SUIT—Russel Medcraft**

2 m., 2 f. The trials and tribulations of a young lad on the occasion of wearing his first dress suit. Not difficult to do. (Samuel French. Royalty \$10.00)

**FIXIN'S—Paul and Erma Green**

2 m., 1 f. A sensitive young woman, wife of a farmer, leaves her husband when she finally realizes that he will never be able to understand her desire for "fixin's", which symbolize her pathetic desire for a little beauty in life. (Samuel French. Royalty \$5.00)

**THE FLATTERING WORD—George Kelly**

2 m., 3 f. A satiric comedy in which an actor proves that the most confirmed theatre-hater would change his opinions about the stage if people told him he should be on the stage. (Samuel French. Royalty \$10.00)

**THE FLORIST SHOP—Winifred Hawkrigde**

3 m., 2 f. An amusing comedy in which a girl employed in a florist shop brings about the marriage of a couple who have delayed for many years, merely by sending flowers without a card attached to them. Suitable for high schools and other groups. (Walter H. Baker. Royalty \$10.00)

**FUMED OAK—Noel Coward**

1 m., 3 f. A hard working husband and father gathers his courage and tells his selfish family that he is leaving and never coming back. (Samuel French. Royalty on application)

**THE GAME OF CHESS—Kenneth Goodman**

4 m. A clever Russian nobleman outwits a would-be assassin by tricking him as one would an opponent in chess. (Henry Holt. Royalty \$5.00)

**THE GHOST OF JERRY BUNDLER—Jacobs and Rock**

7 m. Several men are in a "haunted inn". One of them makes a bet that a ghost could not frighten him. One of the others outfits himself as a ghost and wins the wager. However he is shot in the excitement. Rather difficult but entertaining melodrama. (Samuel French. Royalty \$5.00)

**THE GIFT—Marie Foley**

2 m., 1 f., 3 children. A symbolic, religious drama of great beauty and simplicity. Excellent play for church groups, and very easily produced. (Samuel French. Nonroyalty)

**GLORIA MUNDI—Patricia Brown**

2 m., 4 f. An effective drama written as a parable of life. The principal character, a young girl, goes to work in a hospital, and the play is based on her struggles to become reconciled to being surrounded by insane beings. (Samuel French. Royalty \$10.00)

**THE HAND OF SIVA—Hecht and Goodman**

5 m. An exciting spy melodrama about a German agent and French secret service of the First World War. (Henry Holt. Royalty \$5.00)



**THE HAPPY JOURNEY—Thornton Wilder**

3 m., 3 f., no set. The humorous story of a family's journey from Newark to Camden. Easy to do. No scenery except for four chairs and a cot. (Walter H. Baker. Royalty \$10.00)

**HERITAGE OF WIMPOLE STREET—Robert Knipe**

1 m., 3 f., 1 child. A genuinely moving play. (Walter H. Baker. Royalty \$5.00)

**HERO WORSHIP—Frances Hargis**

2 m., 2 f. Mrs. Robbins is torn between her ambitions for her grandson and the hero picture of her Civil War Veteran husband. She decides in favor of youth. Excellent characterization. Not difficult. (Samuel French. Royalty \$10.00)

**THE HIGH HEART—Adelaide C. Rowell**

7 m., 2 f. A Civil War spy drama. (Row-Peterson. Royalty \$5.00)

**HIGH WINDOW—Verne Powers**

2 m., 3 f. An autocratic aunt's rule is broken when the mystery of a fall is solved. (Row-Peterson. Royalty \$5.00)

**THE HITCH HIKER—Lucille Fletcher**

4 m., 8 f. This ghost hitch hiker story is well known from Orson Welles' radio production and is adequately adapted for the stage. (Dramatists Play Service. Royalty \$10.00)

**A HOUSE OF CARDS—Percival Wilde**

1 m., 1 f. A wife and her lover return home to find tragedy lurking behind a closed door. (Walter H. Baker. Royalty \$10.00)

**'TILE—Eugene O'Neill**

5 m., 1 f. A captain is torn between pride in his always returning to port with a ship load of oil and his love for his wife. He decides in favor of his pride, thereby driving his wife insane. A one-act tragedy which has become a classic. (Dramatists Play Service. Royalty \$5.00)

**I'M A FOOL—Christopher Sergel**

4 m., 4 f. A stable boy impersonates a wealthy man in order to impress his sweetheart. (Dramatic Pub. Co. Royalty \$5.00-\$10.00)

**IN THE SUDS—Barnard and Rose Hewitt**

1 m., 2 f. Translation of old French farce. (Row-Peterson. Nonroyalty)

**I RISE IN FLAME, CRIED THE PHOENIX—Tennessee Williams**

1 m., 2 f. This powerful portrait of D. H. Lawrence at the end of his career should be produced by every mature group in the country. A great modern playwright here distills a great modern writer's personality and character. (Dramatists Play Service. Royalty \$10.00)

**IT ISN'T DONE—Carl Glick**

3 m. Small town situation. (Samuel French. Royalty \$5.00)

**JAZZ AND MINUET—Ruth Giorloff**

2 m., 3 f. The modern and old fashioned combine to form a charming and picturesque romantic comedy. (Longmans. Royalty \$5.00-\$10.00)

**JEAN MARIE—Andre Theuriet**

2 m., 1 f. Thérèse remains true to her husband although her lover Jean Marie returns "from the dead." (Samuel French. Nonroyalty)

**JOINT OWNERS IN SPAIN—Alice Brown**

4 f. An all girl cast in a comedy which has more depth and seriousness than the usual fare. (Walter H. Baker. Royalty \$5.00)

**JUDGE LYNCH—J. W. Rogers**

2 m., 2 f. Lynching in the South. (Samuel French. Royalty \$10.00)

**JUST TWO MEN—Eugene Pilot**

2 m. Two sailors discover they are father and son. The father

says he must take the blame for the son's theft which was to help his mother. (Samuel French. Royalty \$10.00)

**JUST WOMEN—Colin Clements**

7 f. An excellent comedy which can be done in either Victorian or Modern costume. (Samuel French. Nonroyalty)

**THE KNAVE OF HEARTS—Louise Saunders**

8 m., 2 f. "The Knave of Hearts, he stole some tarts." Do you know why? This fantasy tells you. Good for an all-girl cast. (Longmans. Royalty \$5.00)

**LADIES ALONE—Ryerson and Clements**

3 f. Three young ladies make a bargain and within ten minutes all three break it. (Samuel French. Royalty \$5.00)

**LADY OF THE MARKET PLACE—Charlotte I. Lee**

3 m., 15 f. Miss Lee has written a poetic Christmas play with a verse-speaking chorus. (Row-Peterson. Nonroyalty)

**THE LAND OF HEART'S DESIRE—W. B. Yeats**

3 m., 3 f. A beautiful little play of Irish fairy-lore. Especially recommended for schools. (Walter H. Baker. Nonroyalty)

**LAND'S END—Denis Plummer**

3 m., 1 f. Mr. Plummer is the winner of the Columbia Playwright Award for 1937. This play is the story of a man meeting the politician who was the cause of his downfall. (Samuel French. Royalty \$5.00)

**LAST FLIGHT OVER—Allean Lemmon**

3 m., 3 f. Pioneering on the Nebraska prairie. (Row-Peterson. Royalty \$5.00)

**LAST OF THE LOWRIES—Paul Green**

1 m., 3 f. A very effective little play about a Croatan outlaw who came home. In *Carolina Folk Plays*. (Samuel French. Royalty \$5.00)

**LAST TRIP OUT—Walter Hackett**

3 m., 5 f. A play of the sea. (Walter H. Baker. Royalty \$5.00)

**LAWYER LINCOLN—Betty Smith and Chase Webb**

4 m., 5 f. A bashful beau is helped by Lincoln. (Dramatists Play Service. Royalty \$5.00)

**LITTLE DARLING—Peggy Oliver**

2 m., 4 f. A twelve year old rowdy seeks revenge for ill treatment by her older sister. (Samuel French. Apply)

**LITTLE FATHER OF THE WILDERNESS—Austin Strong and Lloyd Osborne**

6 m., 1 f. An historical drama concerned with the visit of a French missionary to America. Difficult to produce, requiring skillful acting, but worthwhile. (Samuel French. Royalty \$10.00)

**LONESOME-LIKE—Harold Brighouse**

2 m., 2 f. Character comedy with a touch of pathos. Good situation, fine characterization, human appeal. Setting: room of a poor cottage. (Samuel French. Royalty \$5.00)

**THE LONG CHRISTMAS DINNER—Thornton Wilder**

5 m., 7 f. This play covers ninety years in the growth of a family. Has a very tender, moving quality. (Samuel French. Royalty \$10.00)

**THE LOST SILK HAT—Lord Dunsany**

5 m. A clever little comedy, not difficult for mature actors. Good for schools. (Samuel French. Royalty \$5.00)

**LOST VICTORY—North Baker**

5 f. A house of unhappiness ruled over by a tyrant. (Samuel French. Royalty \$5.00)

**THE MAID OF FRANCE—Harold Brighouse**

3 m., 2 f. In a small village in France a statue of Joan of Arc comes to life. (Samuel French. Royalty \$5.00)

**THE MAKER OF DREAMS—Oliphant Down**

2 m., 1 f. Commedia dell'arte comedy featuring the traditional Pierrot and Pierrette. It is particularly good as a different show on your bill. (Samuel French. Royalty \$8.00)

**THE MAN IN THE BOWLER HAT—A. A. Milne**

4 m., 2 f. A couple find themselves surrounded by thieves and detectives while the man in the bowler hat does nothing. However he is the director of the play which is being rehearsed. Easy to produce. (Samuel French. Royalty \$10.00)

**MARRIAGE PROPOSAL—Anton Chekhov**

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